1:Layard E-5 (1914-1915) 1942
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pages. The fresh information derived from a brief comparative study of the *na-leng* in the Northern New Hebrides is that it is to the earlier of these, namely that primarily connected with the cave and the dolmen, that this type of dance and the accompanying mumming plays belong. It is thus not surprising to find that in the Small Islands these dances are especially associated with the matrilineal island of Oba, in which the later form of graded society represented by the Malekulan Maki is absent. What is more significant still is the situation in South Raga. Here there is a class system of kinship based on matrilineal moieties on to which patrilineal descent groups have later been imposed. While in the regulation of kinship both lines of descent are given equal weight, in overt social organisation patrilineal descent predominates to the extent that residence is patrilocal, as it is in Vao. In the same way, there are in South Raga two elements in the public graded society, firstly the more overtly prominent and newer form of rite embodied in the Warsangul society, which corresponds to the Maki in Malekula, and secondly the less overt but more fundamentally important rite of Lo-sal, which will be referred to later [1] and which is based on the fulfilment of obligations due to the maternal ancestors. What is important to note here is that, of these two elements in South Raga, the figure-dance called *leng* (said to be danced in honour of tusked boars and which corresponds to the Small Islands *na-leng*) belongs, like *tairen* (Vao *taur*), to the older matrilineal rite in which the main sacrificial monument is the dolmen.

*Examples from neighbouring districts. Prominence of the sex element.*

Beyond mentioning their existence, Père Tattevin does not give any description of these dances in South Raga, and, apart from my own, the only descriptions I know are those given by Deacon from Seniang [2] and by Harrisson from Matanavat [3] on the north coast of Malekula and from the Big Nambas.[4] All these emphasise the sex element. It is said, both in Seniang and in Matanavat, that the beauty of the dances is so great and the grace of the dancers so alluring that women are tempted to leave their husbands for love of the youths who take part. This same element is also seen in the fact that the only such dance recorded from among the Big Nambas is one danced in honour of a chief's daughter at her marriage.

[1] See p. 721.

[2] Deacon, 4, pp. 469 ff. He mentions also (pp. 410-14) a Nalawan grade and dance called *Lelengva'al*, but the dance in this case appears to be a circular one round the gongs.

[3] Harrisson, 2, pp. 35-7. Of the dances in this district he says: "The chorus have thirty days' rigorous training. They are not allowed out of a small enclosure in which there is a special house; they are not allowed to see the sea or women; they may only eat certain oven-cooked foods." The connexion between the sea and women is interesting on account of a similar association in the dreams of modern Europeans and in legendary figures such as mermaids.

[4] Harrisson, 2, pp. 411, 413-14; also 1, pp. 113, 118-19.